



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

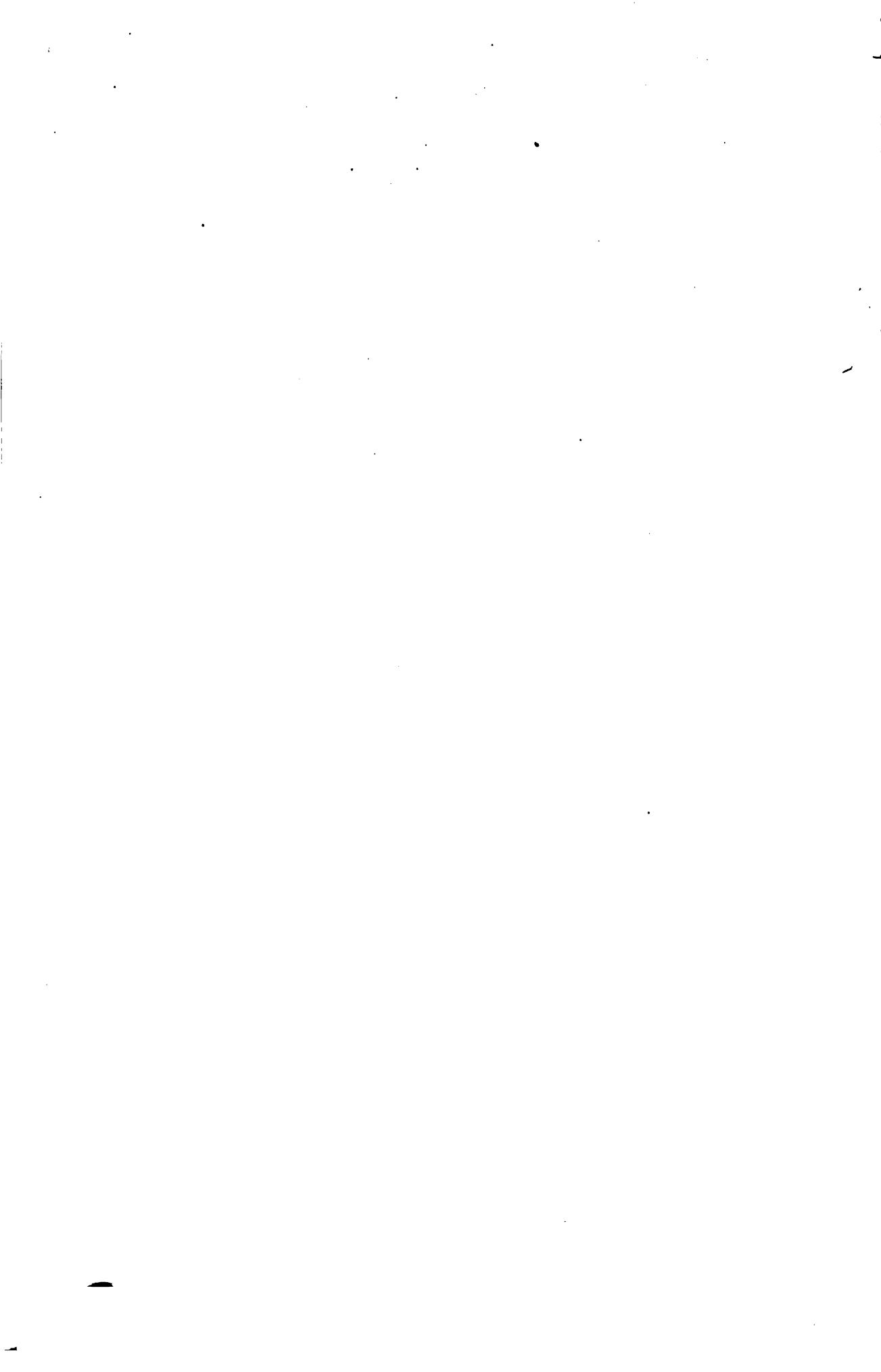
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



l









# GALILEE

TEXT BY

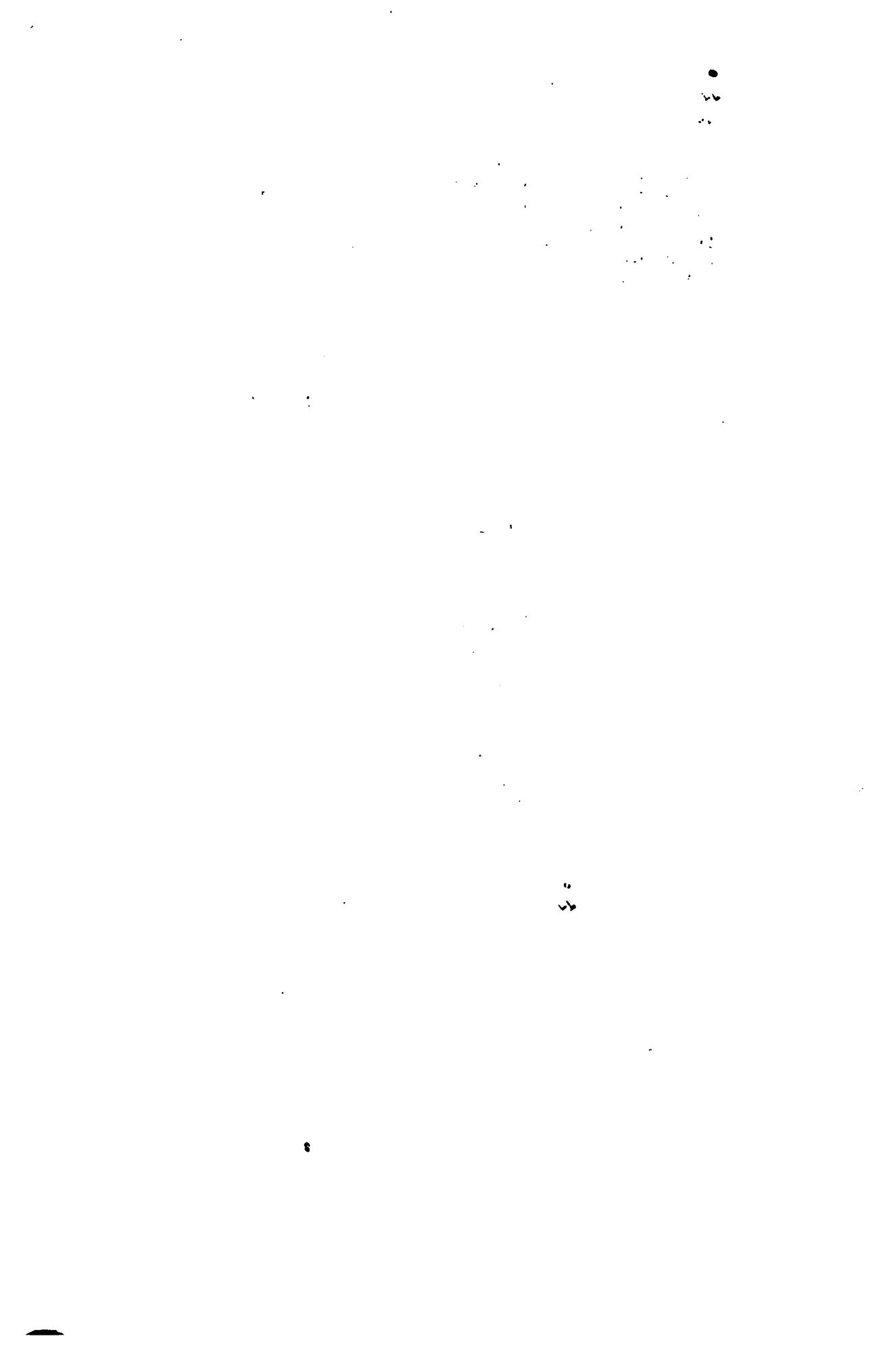
S. A. TRENCH

MUSIC BY

MARK ANDREWS



NEW YORK : THE H. W. GRAY COMPANY  
SOLE AGENTS FOR  
NOVELLO & CO., Ltd.





# ALILEE

A SACRED CANTATA FOR SOLI, CHORUS AND ORGAN

*The Text written and Compiled by*

**STEWART A. TRENCH**

*The Music by*

**MARK ANDREWS**

Price \$1.25

NEW YORK . . . THE H. W. GRAY COMPANY  
SOLE AGENTS FOR  
NOVELLO & CO., Ltd.

Copyright, 1919, by the H. W. Gray Company

# GALILEE

## INTRODUCTION — ORGAN THE FULFILMENT OF PROPHECY

### RECITATIVE — CONTRALTO SOLO

Now when Jesus had heard that John was cast into prison, he departed into Galilee; and leaving Nazareth, he came and dwelt in Capernaum, that it might be fulfilled which was spoken by Esaias the prophet, saying, The land of Zebulon and the land of Napthali, and the way of the sea beyond Jordan, Galilee of the Gentiles. The people which sat in darkness have seen a great light; and to them which sat in the region and shadow of death, light is sprung up.

### GALILEE, THE HOME OF THE MASTER

*Chorus*

O Galilee, erewhile of lowly fame,  
Exalted shalt thou be in all the earth;  
The nations far and wide extol thy name,  
And songs of triumph tell thy noble worth.

O Galilee, for virtue not esteemed,  
Of narrow bound from rocky shore to shore,  
A beauty all divine upon thee beamed,  
That shineth now resplendent evermore;  
Around thy circlet widening waves expand,  
Rolling to flood with light and glory all  
the land.

### CONTRALTO SOLO

Hallowed and sacred place,  
Here did the Saviour dwell,  
Thy scenes among;  
Here upon all around,  
Hillside and vale and sea,  
His eyes have rested oft  
In blessing long.

Haply this very shore  
Echoed his gracious voice,  
Lifted to guide and teach  
The waiting throng.

On yonder mount did he retire to pray,  
And here the pilgrim, on his faithful way,  
The very presence of his Lord shall seem  
to meet,  
And with a beating heart shall softly say,  
"Here trod his very feet!"

### Chorus

Blooms not the earth with brighter glow,  
Doth not the wind more softly blow,  
The waters curve with gentler flow,  
Or in ecstatic stillness lie,  
Where Jesus passed by?  
Galilee glad, thou sawest,  
Galilee glad, thou hearest,  
The Master's face, the Master's voice,  
Now evermore rejoice, rejoice!

### THE CALLING OF ANDREW AND PETER

#### RECITATIVE — TENOR

And Jesus, walking by the sea of Galilee, saw two brethren, Simon called Peter, and Andrew, his brother; and he said unto them — Follow me, and

I will make you fishers of men. And they straightway left their nets, and followed him.

### CHOIR AND CONGREGATION

Jesus calls us, o'er the tumult  
Of our life's wild, restless sea,  
Day by day his sweet voice soundeth  
Saying, "Christian, follow me."

Jesus calls us from the worship  
Of the vain world's golden store;  
From each idol that would keep us,  
Saying, "Christian, love me more."

In our joys and in our sorrows,  
Days of toil and hours of ease,  
Still he calls, in cares and pleasures,  
"Christian, love me more than these."

Jesus calls us; by thy mercies,  
Saviour, may we hear thy call,  
Give our hearts to thine obedience,  
Serve and love thee best of all. Amen.

### RECITATIVE — TENOR

And Jesus went about all Galilee, teaching in their synagogues, and preaching the gospel of the kingdom.

### ARIA — TENOR

Teacher Divine, thou hast alone  
The words of everlasting life,  
The balm for sorrow's ancient moan,  
The calm for immemorial strife.  
Yet self-strong will e'er turns aside,  
Our lips confess, our acts deride,  
Thy kingdom? Nay! a vision far,  
High, unattainable, a star!  
For laws of love too sage we are;  
In scorn we turn, and arm for war.  
And still we suffer, still we bleed,  
Torn by the tempest we decreed,  
O'erwhelmed with storms of hate and greed,  
With wave on wave of wild disaster;  
While, with divine compassion for our need,  
Still waits the Master.  
O strength in sacrifice, wisdom divine,  
The words of everlasting peace are thine,  
are thine!

### THE GOOD SHEPHERD

#### RECITATIVE — BARITONE

But when he saw the multitudes, he was moved with compassion on them, because they fainted, and were scattered abroad, as sheep having no shepherd.

### ARIA

Thou art our Shepherd Good,  
We thy wayward sheep,  
Wandering in desert wild,  
O'er mountain steep;  
Woeful and drear the way,  
Darksome and cold,  
Far from the Shepherd's side,  
Far from the fold.



Gen. Lib.  
Prof. A. A. Stanley  
12-18-43

Yet doth the Shepherd love  
Each wandering one;  
None shall his care forsake,  
Lost and alone;  
All yet shall hear his voice,  
Where'er they roam,  
Back from the wilderness,  
Calling them home.

Faithful and strong to save,  
True to thine own,  
Thou didst in their defense  
Thy life lay down.  
Yea, Shepherd, thou dost lead,  
Master and Friend.  
Lead us, O Shepherd true,  
Till wand'ring end.

#### CHORUS AND SOLO

There were ninety and nine that safely lay  
In the shelter of the fold;  
But one was out on the hills away,  
Far off from the gates of gold;  
Away on the mountains wild and bare,  
Away from the tender Shepherd's care.

"Lord, Thou hast here Thy ninety and nine,  
Are they not enough for Thee?"  
But the Shepherd made answer, "This of  
mine,  
Has wandered away from Me.  
And altho' the road be wild and steep,  
I go to the desert to find My sheep."

"Lord, whence are these blood-drops all the  
way  
That mark out the mountain's track?"  
— "They were shed for one who had gone  
astray,  
Ere the Shepherd could bring him back."  
"Lord, whence are Thy hands so rent and  
torn?"  
"They are pierced to-night by many a thorn!"

And all through the mountain thunder-riven,  
And up from the rocky steep,  
There arose a cry to the gate of Heaven,  
"Rejoice! I have found my sheep!"  
The angels echoed around the throne,  
"Rejoice! for the Lord brings back His  
own."

Elisabeth Clethorne

#### THE PARABLES OF THE MASTER

##### RECITATIVE — SOPRANO

The same day went Jesus out of the house, and  
sat by the seaside.

And great multitudes were gathered together unto  
him, so that he went into a ship, and sat; and  
the whole multitude stood on the shore, and he  
spake many things to them in parables.

##### SOPRANO AND CONTRALTO DUET, WITH CHORUS

Precept by parable teach us, good Lord,  
Lowly, like children, learn we thy word,  
Sweet in simplicity, wondrous in worth,  
Stories celestial woven from earth.

Show us how thy perfect law  
Shineth through the world around;  
Truth divine from nature draw,  
Thus thy Kingdom pure expound;  
Lead us through the open field,  
Speak from nature's open page;  
Fruit and flower shall wisdom yield,  
Treasured more from age to age.

Precept by parable teach us, good Lord,  
Lowly, like children, learn we thy word.

Transfer to  
Music  
8-16-65

#### THE PRAYER OF THE MASTER

##### RECITATIVE — BARITONE

And Jesus constrained his disciples to get into a  
ship, and go before him to the other side; he sent  
the multitudes away, while he went into a mountain  
to pray.

##### ORGAN INTERLUDE — SOLITUDE

##### Chorus

What Holy mystery,  
What holy wonder!  
In reverent awe we stand,  
And humbly ponder;  
In the calm stillness of the evening air  
The Lord withdraws himself alone, apart,  
And kneels in prayer.

##### SOPRANO SOLO

Thy life was worship, Lord,  
A flame ascending,  
Immerg'd with thy God  
In union unending;  
Thy Father's worship e'er thy constant law.  
Couldst thou to him, in prayer, alone,  
apart,  
More closely draw?

Yea, Jesus prayed, O holy adoration,  
Sacred beyond all thought,  
Bowed low in contemplation.  
Did our humanity, our lowly station,  
Thou didst in mercy take, for our salvation —

Did earthly pain and woe, dear Lord, impart  
A tenderer knowledge of that fount of love,  
The Father's heart?

So didst thou pray,  
(O holy adoration),  
So didst thou teach us all in prayer to say,  
Our Father,  
Thou, who art in heaven.

##### QUARTET

##### *The Lord's Prayer*

#### THE STORM

##### RECITATIVE — Chorus

But the ship was now in the midst of the sea,  
tossed with the waves, for the wind was contrary.

##### Chorus — *A Cappella*

Fierce was the wild billow,  
Dark was the night,  
Oars labored heavily,  
Foam glimmered white,  
Trembled the mariners,  
Peril was nigh;  
Then said the God of God,  
"Peace! It is I!"

Ridge of the mountain wave,  
Lower thy crest,  
Wail of Euroclydon,  
Be thou at rest!  
Sorrow can never be,  
Darkness must fly,  
When saith the Light of Light,  
"Peace! It is I!"

Jesus, Deliverer,  
Come thou to me,  
Soothe thou my voyaging  
Over life's sea,  
Thou, when the storm of death  
Roars sweeping by,  
Whisper, O Truth of Truth,  
"Peace! It is I!"

*Hymn of St. Anatolius*

344645

## THE TRANSFIGURATION

### RECITATIVE — SOPRANO

And after six days, Jesus took Peter and James and John into a high mountain apart, and was transfigured before them.

And his face did shine as the sun, and his raiment was white as the light.

### Chorus

Transcendent Lord, thy glory shone  
E'en through thy human frame;  
Before thy presence, Holy One,  
The heart confessed thee Lord alone,  
Or cowered low in shame;

### TENOR SOLO WITH CHORUS

But in the pure, celestial air  
On Galilean height,  
O Heavenly sheen, O Vision fair,  
Thy Godhead glowed unveiled there,  
And flamed in radiance white.

### CONTRALTO SOLO

Tender and lowly Son of Man,  
Triumphant Son of God,  
Who bow'd thy head beneath the rod,  
And bore our heavy load,  
Thy glory, ere the world began,  
Effulgent now o'erflowed.

### Chorus

Soon, ah! soon, dear Lord,  
To pain and death thou goest,  
Bearing our nature on the shameful cross;  
Soon our humanity shall weigh thee down  
To deepest woe and loss,  
And thine approaching agony thou knowest.

### BARITONE SOLO

But now, in consecration,  
To sanctify thy spirit for that last great  
fight,

Assuring thee of strength for thine ordeal  
extreme,  
Pours on and round and through thee  
All the Father's light.

### Chorus

Spirits immortal,  
Join thee all glorified,  
Come from the throne of God,  
Radiance Eternal.  
Elias and Moses,  
Prophet and Lawgiver,  
Speak with the Saviour,  
O friendship supernal!

Chosen and mighty souls,  
Walked they with God on earth,  
Close to God evermore,  
Evermore glorious.  
Lofty their sacred theme,  
Theme of the glorified,  
Theme of death's overthrow,  
Life all victorious.

Altars we'd build to thee,  
Holy Transfigured One,  
Striving in rapture  
Here to retain thee,  
Faintly our worship falls,  
Paled in thy splendor,  
Temple and lofty fane  
Cannot contain thee.

Mansions of heavenly light  
Thou art upraising,  
There shall we dwell with thee,  
Endlessly praising;  
There shall the Vision see,  
Heaven's adoration,  
Vision ineffable,  
Transfiguration!  
Hallelujah! Amen.

# Galilee

## Prelude

STEWART A. TRENCH

MARK ANDREWS

New York: The H.W. GRAY Co., Sole Agents for NOVELLO & COMPANY Limited, London

Andante

The musical score consists of four systems of music, each with multiple staves and specific dynamics and markings. The first system (measures 1-4) features 'Sw. celestes pp' in the upper treble staff and 'Gt. or Solo quasi Corni' in the lower treble staff. The second system (measures 5-8) includes 'rit.' markings and parts for 'Ch.' and 'Bass'. The third system (measures 9-12) features 'Ch. or Sw. reed' in the upper treble staff and 'Sw. Oboe' in the lower treble staff, with 'rit.' markings. The fourth system (measures 13-16) features 'Sw. Strings & Flutes' in the upper treble staff and 'Ch. quasi arpa' in the lower treble staff, with 'a tempo' markings. The bass staff in all systems includes 'Ped.' markings.

Musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. The music consists of three measures. Measure 1: The top staff has a single note with a fermata. The bottom staff has eighth-note patterns. Measure 2: The top staff has a note with a fermata. The bottom staff has eighth-note patterns. Measure 3: The top staff has a note with a fermata. The bottom staff has eighth-note patterns.

add to Sw.

Musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. The music consists of three measures. Measure 4: The top staff has a note with a fermata. The bottom staff has eighth-note patterns. Measure 5: The top staff has a note with a fermata. The bottom staff has eighth-note patterns. Measure 6: The top staff has a note with a fermata. The bottom staff has eighth-note patterns.

Musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. The music consists of three measures. Measure 7: The top staff has a note with a fermata. The bottom staff has eighth-note patterns. Measure 8: The top staff has a note with a fermata. The bottom staff has eighth-note patterns. Measure 9: The top staff has a note with a fermata. The bottom staff has eighth-note patterns.

Musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. The music consists of three measures. Measure 10: The top staff has a note with a fermata. The bottom staff has eighth-note patterns. Measure 11: The top staff has a note with a fermata. The bottom staff has eighth-note patterns. Measure 12: The top staff has a note with a fermata. The bottom staff has eighth-note patterns.

Sw. *pp dolcissimo*

Measures 1-2: Treble and bass staves. Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 2 includes dynamic instruction *Sw. pp dolcissimo*.

Measures 3-4: Treble and bass staves. Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measures 3-4 continue the musical line from the previous measures.

*meno mosso*

Ch. Clarinet *espress.*

Measures 5-6: Treble and bass staves. Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 5 includes dynamic instruction *Ch. Clarinet espress.*

*rit. e dim.*

Ped

Measures 7-8: Treble and bass staves. Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure 8 includes dynamic instruction *rit. e dim.* and a pedal marking *Ped*.

# The Fulfilment of Prophecy

Moderato

CONTRALTO SOLO (OR BARITONE).

Now when Je-sus had heard that

Sw. Diaps.

con Ped.

*sp*

John was cast in-to pris-on, He de-part-ed in - to

Ga - li - lee;

quasi Corni

and leav - ing Naz - a-reth, He came and dwelt in Ca -

String tone

*senza Ped.*

-per-na-um, which is by the sea - shore, that it might be ful-

Diaps. —

Ped.

fill-ed which was spo-ken by E - sai - as the proph-et,

senza Ped.

Say - ing, The land of Za - bu - lon and the

Ped.

senza Ped.

land of Nap-tha-lim, by the way of thesea — be-yond

espress.

# The Fulfilment of Prophecy

Moderato

CONTRALTO SOLO (OR BARITONE).

Now when Je-sus had heard that

Sw. Diaps.

con Ped.

John was cast in-to pris-on, He de-part-ed in - to

Ga - li - lee;

quasi Corni

and leav - ing Naz - a-reth, He came and dwelt in Ca -

String tone

senza Ped.

M. S.

-per-na-um, which is by the sea - shore, that it might be ful-

Diaps. —  
Ped.

fill-ed which was spo-ken by E - sai - as the proph-et,

p  
senza Ped.

Say - ing, The land of Za - bu - lon and the

p  
senza Ped.

Ped.

land of Nap-tha-lim, by the way of thesea — be-yond

espress.

# The Fulfilment of Prophecy

Moderato

CONTRALTO SOLO (OR BARITONE).

Now when Je-sus had heard that

Sw. Diaps. 

con Ped.

John was cast in-to pris-on, He de-part-ed in - to

Ga - li - lee;

quasi Corni 

and leav - ing Naz - a-reth, He came and dwelt in Ca -

String tone 

senza Ped.

-per-na-um, which is by the sea - shore, that it might be ful-

Diaps. —

Ped.

fill-ed which was spo-ken by E - sai - as the proph-et,

p

senza Ped.

Say - ing, The land of Za - bu - lon and the

Ped.

p

senza Ped.

land of Nap-tha-lim, by the way of thesea — be-yond

espress.

Musical score for 'The Sw. Ch.' section. The score consists of three staves. The top staff is for the Sw. (Soprano) and the Ch. (Chorus). The bottom staff is for the Ch. (Bass). The score includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo), and performance instructions like 'lunga' and 'The'. The music is in common time.

Con moto

peo - ple which sat in dark - ness saw a great

A musical score page from 'The Vision of St. John' by John Stainer. The top staff is a vocal line in G major, with lyrics: 'light, and to them which sat in the re - gion and shad - o w of'. The bottom staff shows a piano accompaniment with a bass line. The music is in common time.

death, light is sprung up,

add to Sw.

light is sprung up, light,

sempre cresc.

Chr.

light, light *ad lib.* is sprung up!

*colla voce*

*Quasi pastorale*

*rit.*

*Sw. reed*

*senza Ped.*

## CHORUS

## SOPRANO

p

O Ga-li-lee, ere -

## ALTO

p

O Ga-li-lee, ere -

## TENOR

p

O Ga-li-lee, ere -

## BASS

p

O Ga - li -

while of low-ly fame, Ex - alt - ed shall thou be in all the earth; The

while of low-ly fame, Ex - alt ed shall thou be in all the earth; The

while of low-ly fame, Ex - alt ed in all the earth; The

lee, Ex - alt - ed in all the earth; The

na-tions far and wide ex - tol thy name, And songs of tri - umph  
 na - tions ex - tol thy name, And songs of  
 na - tions ex - tol thy name, And songs of tri - umph  
 na - tions ex - tol thy name, And songs of tri - umph

Gt. *Mf*

tell thy no - ble worth. O Ga - li - lee, for  
 tri umph tell thy worth. O Ga - li - lee, for  
 tell thy no - ble worth. O Ga - li - lee, for  
 tell thy no - ble worth. O Ga - li - lee, for

*p*

vir-tue not es-teemed, Of nar-row bound from rock-y

vir-tue not es-teemed, Of nar-row bound from rock-y

vir-tue not es-teemed, Of nar-row bound from

vir-tue not es-teemed, Of nar-row bound from

shore to shore, A beau-ty all di-vine up - on thee beamed= That

shore to shore, A beau-ty all di-vine up - on thee beamed That

shore to shore, A beau-ty all di-vine up - on thee beamed That

shore to shore, A beau - - - - - ty

shin - eth now re-splend-ent ev - er - more, That shin - eth now re -  
 shin - eth ev - er - more, That shin - eth re -  
 shin - eth now re-splend-ent ev - er - more, That shin - eth re -  
 all di - vine Now shin - eth re -

CONTRALTO SOLO  
(OR BARITONE)

splen - dent ev - er - more.  
 splen - dent ev - er - more.  
 splen - dent ev - er - more.  
 splen - dent ev - er - more.

Sw.  
 mp Ch.  
 off Gt. to Ped.

round thy cir - clet wid-en-ing waves ex - pand. Roll-ing to

Ped. *p*

*SOPRANO* *mf*

flood with light and glo - ry all — the land. *A -*

*CONTRALTO* *mf*

*A -*

*TENOR* *mf*

*A -*

*BASS* *mf*

*A -*

*Gt. rit.*

Gt. to Ped.

round thy cir - clet wid-en-ing waves ex - pand,Rolling to

round thy cir - clet wid-en-ing waves ex - pand,Rolling to

round thy cir - clet wid-en-ing waves ex - pand,Rolling to

round thy cir - clet wid-en-ing waves ex - pand,Rolling to

flood with light and glo - ry all the land, with

flood with light and glo - ry all the land, with

flood with light and glo - ry all the land, with

flood with light and glo - ry all the land, with



# The Home of the Master

Andante semplice

CONTRALTO SOLO (OR BARITONE)

Hal-lowed and sa cred place,

Sw.

Ch.

Ped. *pp*

Here did the Sav iour dwell, Thy scenes a mong.

Here up - on all a-round, Hill-side and vale and sea,

His eyes have rest - ed oft, In bless - ing long.

*ff.*

*ff.*

senza Ped.

Ped.

*dolce*

light and glo - ry all the  
rit.

land.

land.

land.

land.

land.

land.

land.

Sw. *mf*

Ped.

M. S.

## The Home of the Master

Andante semplice

**CONTRALTO SOLO (OR BARITONE)**

Hallowed and sa cred place,

Sw. Ch. Ped. *pp*

Here did the Sav. iour dwell, Thy scenes a mong.

Here up - on all a-round, Hill - side and vale and sea,

His eyes. have. rest - ed oft, In bless - ing long.

*dolce*

senza Ped.

Ped.

p

Hap - ly this ver - y shore

Ech - oed his graci - ous voice, Lift - ed to guide and teach the

Ped. *p*

wait - ing throng. On yon - der mount did

*pp*

he re - tire to pray; And here the pil - grim, on his

M. S.

faith - ful way The ver - y pres - ence of his.

Lord shall seem to meet, And with a beat-ing heart shall  
senza Ped.

*teneramente*  
*ppmeno mosso*  
soft - ly say, "Here trod his ver - y feet,"  
Ped.

Tempo I  
his ver - y feet!" Hal-lowed and sa - cred place, Here did the  
Gt. *p*

*p*

Hap - ly this ver - y shore

Ech - oed his gra cious voice, Lift - ed to guide and teach the

Ped. *p*

wait - ing thron. On yon - der mount did

*pp*

he re - tire to pray; And here the pil - grim, on his

M. S.

faith - ful way The ver - y pres - ence of his.

Lord shall seem to meet, And with a beat-ing heart shall  
senza Ped.

*teneramente*  
*ppmeno mosso*  
soft - ly say, "Here trod his ver - y feet,"  
Ped.

Tempo I  
his ver - y feet!" Hal-lowed and sa - cred place, Here did the  
Gt. *p*

M. S.

*p*

Hap - ly this ver - y shore

Ech - oed his gra cious voice, Lift - ed to guide and teach the

Ped. *p*

wait - ing throng. On yon - der mount did

*pp*

he re - tire to pray; And here the pil - grim, on his

M. S.

faith - ful way The ver - y pres - ence of his.

Lord shall seem to meet, And with a beat-ing heart shall

senza Ped.

*teneramente*  
*ppmeno mosso*

soft - ly say, "Here trod his ver - y feet,

Ped.

Tempo I

his ver - y feet!" Hal-lowed and sa - cred place, Here did the

Gt. *p*

M. S.

Sav - iour dwell, Thy scenes a - mong. Here up - on

all a-round, Hill-side and vale and sea, His eyes have

rest - ed oft, In bless - ing

long, in bless-ing long.

Ch. Clarinet colla voce

M. S.

## Nº 4 Chorus

Allegretto grazioso

Brightly  
Soprano

Blooms not the  
PALTO

Blooms not the

Allegretto grazioso

Brightly

Ch. *mf* to Sw. *mf*

earth with bright - er glow,

earth with bright - er glow,

M.S.

Doth not the wind more softly  
 Doth not the wind more softly

The waters curve with.  
 The waters curve with

blow,  
 blow,

The musical score consists of two staves. The top staff is for Tenor and Bass, with the Tenor part in the upper octave and the Bass part in the lower octave. The bottom staff is for the piano. The score includes lyrics for the first section: "Doth not the wind more softly" (repeated), "The waters curve with.", "The waters curve with", "blow, blow," and "blow, blow,". The piano part features harmonic patterns and bass lines. Dynamic markings include "p" (piano) and "f" (forte). Measure numbers 1, 2, 3, and 4 are indicated above the piano staff in the third section.

gen - tler flow — *pp* Or in ec -

gen - tler flow — *pp* Or in ec -

Or in ec — *pp*

Or in ec — *pp*

sta - tic still - ness lie, , *p* Where

sta - tic still - ness lie, , *p* Where

sta - tic still - ness lie, , *p* Where

sta - tic still - ness lie, , *p* Where

TENOR

Doth not the wind more softly

BASS

Doth not the wind more softly

The waters curve with

The waters curve with

blow,

blow,

gen - tler flow — *pp* Or in ec -

gen - tler flow — *pp* Or in ec -

Or in ec — *pp*

Or in ec — *pp*

sta - tic still - ness lie, , *p* Where

sta - tic still - ness lie, , *p* Where

sta - tic still - ness lie, , *p* Where

sta - tic still - ness lie, , *p* Where

sta - tic still - ness lie, , *p* Where

sta - tic still - ness lie, , *p* Where

sta - tic still - ness lie, , *ppp* Where

Jesus pass - ed by?

(C) *mp*

Blooms not the earth with bright - er

*mp*

Blooms not the earth with bright - er

*mp*

Blooms not the earth with bright - er

*mp*

Blooms not the earth with bright - er

(C)

glow, Doth not the wind more  
 glow, Doth not the wind more  
 glow, Doth not the wind more  
 glow, Doth not the wind more

soft - ly blow, The wa - ters  
 soft - ly blow, The wa - ters  
 soft - ly blow, The wa - ters  
 soft - ly blow, The wa - ters

pp

senza Ped.

curve \_\_\_\_\_ with gen - tler flow, — Or

curve \_\_\_\_\_ with gen - tler flow, — Or

curve \_\_\_\_\_ with gen - tler flow, — Or

curve . . . with gen - tler flow, — Or

in ec - stat - ic still - ness

in ec - stat - ic still - ness

in ec - stat - ic still - ness

in ec - stat - ic still - ness

lie, Where Je - sus pass - ed by?

lie, Where Je - sus pass - ed by?

lie, Where Je - sus pass - ed by?

lie, Where Je - sus pass - ed by?

lie, Where Je - sus pass - ed by?

Più mosso

D

Ga - li - lee glad, thou saw - est,

Ga - li - lee glad, thou saw - est,

Ga - li - lee glad, thou saw - est,

Ga - li - lee glad, thou saw - est,

Più mosso

D

Gt. mf

Ga - li - lee glad, thou heard-est,  
 Gt. *mp*

The Mas - ter's face,  
 The Mas - ter's face,  
 The  
 The .

Now ev - er -

Now ev - er -

Mas - ter's voice, Now ev - er -

Mas - ter's voice, Now ev - er -

more re - joice, re - joice!

Ga - li - lee glad, thou saw - est,

Ga - li - lee glad, thou saw - est,

Ga - li - lee 'glad, thou saw - est,

Ga - li - lee glad, thou saw - est,

Gt. *f*

Gt. *mp*

Ga - li - lee glad, thou heard - est, The

Ga - li - lee glad, thou heard - est, The

Ga - li - lee glad, thou heard - est,

Ga - li - lee glad, thou heard - est,

Gt. *f*

Musical score for "The Master's Face" featuring vocal parts and piano accompaniment. The vocal parts are arranged in four staves, with lyrics appearing below the notes. The piano accompaniment is in the bass and treble staves below the vocal parts. The score is in common time, with a key signature of two flats. The vocal parts are in soprano, alto, tenor, and bass. The piano accompaniment consists of bass and treble staves.

Mas - ter's face, The Mas - ter's  
Mas - ter's face, The Mas - ter's  
The Mas - ter's  
The Mas - ter's

voice, Now ev - er - more re -  
voice, Now ev - er - more re -  
voice, re -  
voice, re -

joice, re - joyce! Now ev - er -

joice, re - joyce! Now ev - er -

joice, re - joyce! Now ev - er -

joice, re - joyce! Now ev - er -

more re - joyce! Now

*ff marcato*

ev - er - more re - joyce!

rit.

ev - er - more re - joyce!

rit.

ev - er - more re - joyce!

rit.

ev - er - more re - joyce!

rit.

*a tempo*

rit.

## Nº 5 Recitative

Con moto TENOR SOLO *mp*

*lunga* And

*subdued but distinct*

Je - sus walk - ing by the Sea of Ga - li - lee,

Saw two breth - ren, Si - mon called

Pe - ter, and An - drew his broth - er. And he

said un - to them; Fol - low me,

Fol - low me, and I will - make you

fish - ers of men. And they

straight way left their nets, and fol - lowed him.

## Nº 5 Recitative

*Con moto* *TENOR SOLO*  
*mp*

*lunga* And

subdued but distinct

Jesus walking by the Sea of Galilee,

Saw two brethren, Simon called

Peter, and Andrew his brother. And he

said un - to them; Fol - low me,

Fol - low me, and I will - make you

fish - ers of men. And they

straight way left their nets, and fol - lowed him.

## Nº 5 Recitative

Con moto TENOR SOLO *mp*

*lunga* And  
*mp* *subdued but distinct*

Je - sus walk - ing by the Sea of Ga - li - lee,

Saw two breth - ren, Si - mon called

Pe - ter, and An - drew his broth - er. And he

*M.S.*

said un - to them; Fol - low me,

Fol - low me, and I will - make you

fish - ers of men. And they

straight way left their nets, and fol - lowed him.

## Choir and Congregation

W. H. JUDE

1. Je - sus calls us, o'er the tu - mult

Of our life's wild, rest-less sea; Day by day His sweet voice

sound-eth, Say - ing, "Chris-tian, fol - low me!" A - men.

2. Jesus calls us from the worship  
Of the vain world's golden store,  
From each idol that would keep us,  
Saying, "Christian, love Me more."

3. In our joys and in our sorrows,  
Days of toil and hours of ease,  
Still He calls in cares and pleasures,  
"Christian, love Me more than these"

4. Jesus calls us: by Thy mercies,  
Saviour, may we hear Thy call,  
Give our hearts to Thy obedience,  
Serve and love Thee best of all.

C. F. Alexander.

## Nº 6. The Master's Teaching

TENOR SOLO (OR SOPRANO)

Recit.



And

Ch. pp dolce

senza Ped.

Je-sus went a-bout all Ga-li-lee, teach-ing in their

Ped.

Syn-a-gogues, and preach-ing the gos-pel of the king-dom.

## Choir and Congregation

W. H. JUDE

1. Je - sus calls us, o'er the tu - mult

Of our life's wild, rest-less sea; Day by day His sweet voice

sound-eth, Say - ing, "Chris-tian, fol - low me!" A - men.

2. Jesus calls us from the worship  
Of the vain world's golden store,  
From each idol that would keep us,  
Saying, "Christian, love Me more!"

3. In our joys and in our sorrows,  
Days of toil and hours of ease,  
Still He calls in cares and pleasures,  
"Christian, love Me more than these!"

4. Jesus calls us: by Thy mercies,  
Saviour, may we hear Thy call,  
Give our hearts to Thy obedience,  
Serve and love Thee best of all.

C. F. Alexander.

## Nº 6. The Master's Teaching

TENOR SOLO (OR SOPRANO)

Recit.

And

Ch. *pp dolce*

senza Ped.

Je-sus went a-bout all Ga-li-lee, teach-ing in their

Ped.

Syn-a-gogues, and preach-ing the gos-pel of the king-dom.

## Allegretto

*mp a tempo*

Teach - er Di - vine, Thou hast a - lone The

Sw.

*p a tempo*

senza Ped.

Ped.

words of ev - er - last ing life, The

.

balm for sor - row's an - cient moan, The

Ped.

calm for im-me - mor - ial strife. Yet  
 self - strong will E'er turns a - side; Our  
 lips con - fess, Our acts de - ride,—  
 Our acts de - ride. Thy  
 p Gt. rit.  
 senza Ped.

*meno mosso*

king - dom? Nay, a vis - ion far,

High, un-at - tain - a - ble, a star!

*rit.* *più mosso* *mf*

a star! For

*rit.*

Ped.

laws of love too sage we are; In

*Sw.* *Gt.*

senza Ped. Ped.

scorn we turn, and arm for war. — And

Sw. Gt.

senza Ped.

Ped.

still we suf - fer, still we bleed,

Sw. Ch.

Torn by the tem - pest we de - creed, O'er -

Sw. Ch.

accel. agitato

whelmed with storms of hate and

add to Sw.

greed, With wave on  
Gt.

wave of wild dis - as - ter!

*lunga*

*plento espress.*

While, with Di - vine com - pas - sion for our need,

*lunga*

senza Ped.

Still waits the Mas ter. *rit.*

*pp dolce*

Ped.

*P. a tempo*

O Strength in sac - ri - fice, wis - dom di - vine, The

*Sw.*

*Ch.*

words of ev - er - last - ing peace - are thine. —

(E)

TENOR SOLO OR SOPRANO

*p* SOPRANO CHORUS O Strength in sac - ri - fice, wis - dom di - *mf*

*p* ALTO CHORUS O Strength in sac - ri - fice, wis - dom di - vine, The *mf*

*p* TENOR CHORUS O Strength in sac - ri - fice, wis - dom di - vine, The *mf*

*p* BASS CHORUS O Strength in sac - ri - fice, wis - dom di - vine, The *mf*

O Strength in sac - ri - fice, wis - dom di - vine, The

(E)

Gt.

vine, The words of ev-er - last - ing  
 words of ev-er - last - ing peace a -  
 words of ev - er - last - ing peace a -  
 words of ev - er - last - ing peace a -  
 words of peace a -

*rit.* *f* *largo*  
 peace a - lone are thine. \_\_\_\_\_  
*rit.* *p* lone, a - lone are thine. \_\_\_\_\_  
*rit.* *p* lone, a - lone are thine. \_\_\_\_\_  
*rit.* *p* lone, a - lone are thine. \_\_\_\_\_  
*rit.* lone \_\_\_\_\_ are thine. \_\_\_\_\_

Sw. rit. Ch.

## Nº 7 The Good Shepherd

Andante

BARITONE SOLO (OR CONTRALTO)

Recit.

But when he saw the mul-ti-tudes

poco rit.

Ped.

più lento

he was moved with com-pas-sion on them,

più lento

Sw Strings &  
Vox Humana

Ped.

be-cause they

Ch Flute

faint-ed,

and were scat-tered a broad

pp

M. S.

rit.

as sheep hav-ing no

shep herd.

*pp* Gt. or Ch. to Sw.

senza Ped.

Sw. *pp*

Ped.

*mp cantando*

Thou art our Shep-herd Good,

we thy way-ward sheep, Wan - d'ring in des-ert

wild, Oer moun - tain steep.

Woe - ful and drear the way, Dark - some and

cold, Far from the Shep - herd's side,

Far from the fold, Far from the

Shep - herd's side, Far from the fold.

*più f*

Yet doth the Shep-herd love— Each wan - der-ing

one, None shall his care for - sake,

*M. S.*

Lost and a - lone; All yet shall hear his  
 Ch. Sw.

voice. Where'er they roam,

Back from the wil - der - ness Call - ing them home,

*slargamente* , *ten.*  
 Back from the wil - der - ness Call - ing them home. *ten.* *Gt.*  
*colla roce*

Shep - herd's side, Far from the fold.

*più f.*

Yet doth the Shep-herd love — Each wan - der-ing

Sw. Ch.

one, None shall his care for - sake,

M. S.

Lost and a lone; All yet shall hear his  
 Ch. Sw.

voice. — Where'er they roam,

Back from the wil - der - ness Call - ing them home,

f.largamente

Back from the wil - der - ness Call - ing them home. — ten.

colla roce

Gt.

*fa tempo*

Faith - ful and  
Sw. *a tempo*

rit. e cresc.

strong to save, true to thine own,

Thou didst, in their de - fence, Thy life lay

down. Yea, Shep - herd, thou dost lead,

*add super oct. coupler to Sw.*

M. S.

Mas - ter and Friend; Lead us, O

off super oct. Sw. senza Ped

Shep herd true, Till wand - 'rings end; Leadus, O Shep herd true,

Till wand - 'rings end, Till wand - 'rings end, Till wand - 'rings

poco a poco dim.

dim. poco a poco

end. add super oct. Flute rit.

pp

M. S.

# The ninety and nine

ELIZABETH CLEPHANE

Andantino pastorale

In folk-song style

CONTRALTO CHORUS (OR SOLO)

There were nine-ty and nine that safe - ly lay, In the

shel - ter of the fold; But one was out on the

hills a-way, Far off from the gates of gold. — A —  
 way on the moun-tains wild and bare, A-way from the ten-der  
 shep-herd's care, from the ten-der shep-herd's  
 care. *poco rit.*

*M. S.*

## SOPRANO

mf a tempo

Lord, Thou hast here Thy nine-ty and nine, Are they not e-nough for

ALTO

Lord, Thou hast here Thy nine-ty and nine, Are they not e-nough for

TENOR

Lord, Thou hast here Thy nine-ty and nine, Are they not e-nough for

BASS

Lord, Thou hast here Thy nine-ty and nine,

a tempo

Thee? \_\_\_\_\_

Thee? \_\_\_\_\_

Thee? \_\_\_\_\_

## BARITONE SOLO

But the Shep-herd made an-swer, "This of mine has

wan-dered a-way from me, — And al-though the road be  
 wild and steep, I go to the des-ert to find \_\_\_\_ my

SOPRANO CHORUS *p*

Lord, whence are these blood-drops.

ALTO CHORUS *p*

Lord, whence are these blood-drops

TENOR CHORUS *p*

Lord, whence are these blood-drops

BASS CHORUS *p*

sheep. — Lord, whence are these blood-drops.

SOPRANO *mf a tempo*

Lord, Thou hast here Thy nine-ty and nine, Are they not e-nough for

ALTO *mf*

Lord, Thou hast here Thy nine-ty and nine, Are they not e-nough for

TENOR *mf*

Lord, Thou hast here Thy nine-ty and nine, Are they not e-nough for

BASS *mf*

Lord, Thou hast here Thy nine-ty and nine,

*a tempo*

Thee? —

Thee? —

Thee? —

**BARITONE SOLO**

But the Shep-herd made an-swer, "This of mine has

wan-dered a-way from me, — And al-though the road be  
 wild and steep, I go to the des-ert to find \_\_\_\_\_ my

SOPRANO CHORUS *p*

Lord, whence are these blood-drops.

ALTO CHORUS *p*

Lord, whence are these blood-drops

TENOR CHORUS *p*

Lord, whence are these blood-drops

BASS CHORUS *p*

sheep. — Lord, whence are these blood-drops.

all the way, That mark out the moun-tain's track?—

all the way, That mark out the moun-tain's track?—

all the way, That mark out the moun-tain's track?—

all the way, That mark out the moun-tain's track?— They were

SOLO BARITONE

shed for one who had gone a-stray, Ere the Shep-herd could bring him

## CHORUS

"Lord, whence are thy hands so rent and torn? They are

"Lord, whence are thy hands so rent and torn? They are

"Lord, whence are thy hands so rent and torn? They are

back.— "Lord, whence are thy hands so rent and torn? They are

pierced to - night by man - y a thorn!"

pierced to - night by man - y a thorn!"

pierced to - night by man - y a thorn!"

pierced to - night by man - y a thorn!"

And

And

And

And

And

*sempre cresc.*

all thro' the moun - tains thun - der - riven And up from the rock - y

all thro' the moun - tains thun - der - riven And up from the rock - y

all thro' the moun - tains thun - der - riven And up from the rock - y

all thro' the moun - tains thun - der - riven And up from the rock - y

*f*

steep — There a - rose a cry to the gate of heav'n, "Re-  
 steep — There a - rose a cry to the gate of heav'n, "Re-  
 steep — There a - rose a cry to the gate of heav'n, "Re-  
 steep — There a - rose a cry to the gate of heav'n, "Re-

joice! I have found my sheep!" —  
 joice! I have found my sheep!" —  
 joice! I have found my sheep!" — And the  
 joice! I have found my sheep!" — And the

The an - gels ech-ood a - round the throne, The  
 The an - gels ech-ood a - round the throne, The  
 an - gels ech-ood a - round the throne, The an - gels ech-ood a -  
 an - gels ech-ood a - round the throne, The an - gels ech-ood a -  
  
 an - gels echoed "Re - joice! \_\_\_\_\_ Re - joice! \_\_\_\_\_ for the  
 an - gels echoed "Re - joice! Re - joice! \_\_\_\_\_ for the  
 round the throne "Re - joice! \_\_\_\_\_ Re - joice! \_\_\_\_\_ for the  
 round the throne "Re - joice! Re - joice! \_\_\_\_\_ for the

Lord brings back his own! — Re - joice! — Re -  
 Lord brings back his own! — Re - joice! — Re -  
 Lord brings back his own! — Re - joice! — Re -  
 Lord brings back his own! — Re - joice! — Re -

joice! — for the Lord brings back, brings  
 joice! — for the Lord brings back, brings  
 joice! — for the Lord brings back, brings  
 joice! — for the Lord brings back, brings —

rit.

back His own!

rit.

back His own!

rit.

back brings back His own!

rit.

back His own!

rit. a tempo

Largo *ff*

Brings back His own.

Largo

*p.*

## No 8 The Parables of the Master

Andante con moto



Soprano Solo Recit.

The same day went Je-sus out of the house Sw.

and sat by the sea - - - shore; and great

Sw. Gt. add strings with gva couplers

p Ped.

mul - ti-tudes were gathered to - geth - er un - to

*s*      *accel. parlando*

Him, so that He went in - to a ship and sat;

*largamente*

and the whole mul - ti - tude stood on the

*a tempo*

shore, And He

spake man - y things to them in par - a - bles.

Sw.

Ch.

## Andantino semplice

SOPRANO SOLO

Pre - cept by par - a - ble teach us, good

CONTRALTO SOLO

Pre - cept by par - a - ble



Lord, Low - ly like chil - dren,

teach us, good Lord, Low ly like



learn we Thy word. Sweet in sim -

chil dren, learn we Thy word.



pli - ci - ty, won - drous in worth,  
 Sweet in sim - pli - ci - ty, won - drous in

Sto - ries ce - les - ti - al, wo - ven from earth,  
 worth, Sto - ries, wo - ven from earth,

16  
14

Sto - ries ce - les - - ti - al wo - ven from earth.

15  
14

Sto - ries ce - les - - ti - al wo - ven from earth.

16  
14

CHORUS  
SOPRANO

6 4

Show us how Thy per - fect law Shin - eth through the

ALTO

Show us how Thy per - fect law Shin - eth through the

TENOR

Show us how Thy per - fect law Shin - eth through the

BASS

Show us how Thy per - fect law Shin - eth through the

6 4

6 4

world a-round. Truth di-vine from na - ture draw,

world a-round. Truth di-vine from na - ture draw,

world a-round. Truth di-vine from na - ture draw,

world a-round. Truth di-vine from na - ture draw,

6 4

world a-round. Truth di-vine from na - ture draw,

world a-round. Truth di-vine from na - ture draw,

world a-round. Truth di-vine from na - ture draw,

world a-round. Truth di-vine from na - ture draw,

6 4

world a-round. Truth di-vine from na - ture draw,

world a-round. Truth di-vine from na - ture draw,

world a-round. Truth di-vine from na - ture draw,

world a-round. Truth di-vine from na - ture draw,

6 4

Thus Thy king dom pure— expound. Lead us through the *mf*

Thus— Thy king - dom pure— ex-pound. Lead us through the *mf*

Thus— Thy king - dom pure ex-pound. Lead us through the *mf*

Thus Thy king - dom pure ex-pound.

*dolce*

o - pen field, Speak from Na - ture's o - pen page;

o - pen field, Speak from Na - ture's o - pen page;

o - pen field, Speak from Na - ture's o - pen page;

Speak from Na - ture's o - pen page;

*p.* *p.* *p.*

Fruit and flower shall wis - dom yield, Treas - ured more from  
 Fruit and flower shall wis - dom yield, Treas - ured more from  
 Fruit and flower shall wis - dom yield, Treas - ured more from  
 Fruit and flower shall wis - dom yield, Treas - ured more from

age to age, Treas - ured more from age — to rit.  
 age to age, Treas - ured more from age — to rit.  
 age to age, Treas - ured more from age — to rit.  
 age to age, — Treas - ured more from age — to rit.

## SOPRANO SOLO

*mf*

Pre-cept by par - a-ble teachus, good Lord, Low -  
 ALTO SOLO *mf*

SOPRANO *pp* Pre-cept by par - a-ble teach us, Low - .

age. Teach us, good Lord, teach us, good Lord.

ALTO *pp* Teach us, good Lord, teach us, good Lord.

age. Teach us, good Lord, teach us, good Lord.

FENOR *pp* Teach us, good Lord, teach us, good Lord.

age. Teach us, good Lord, teach us, good Lord.

HASS *pp* Teach us, good Lord, teach us, good Lord.

age. Teach us, good Lord, teach us, good Lord.

*p*

*semplice* *rit.*

ly, Like chil - dren, learn we Thy word.

*rit.*

ly, Like chil - dren, learn we Thy word.

*pprit.*

Learn we Thy word.

*ppp*

## **Nº 9 The Prayer of the Master**

Andante serioso

BARITONE SOLO (OR CONTRALTO)

And Je-sus con-strained his dis-

Gt. *mp*

con Ped.

ci-ples to get in-to a ship, and go be-

fore him to the oth-er side;

He sent themul-ti-tude a-way,

*p* Sw.      *dolce*  
senza Ped.

While he went in-to a moun-tain to pray. —

senza Ped.

M. S.

Ped. *pp*

**Solitude**  
Organ Interlude

Andante

ppp

senza Ped.

Celestes alone

pp Ped.

senza Ped.



Musical score page 71, measures 3-4. Treble and bass staves in B-flat major. Dynamics: p, add Flute.

Musical score page 71, measures 5-6. Treble and bass staves in B-flat major. Dynamics: mp, senza Ped.

Musical score page 71, measures 7-8. Treble and bass staves in B-flat major. Dynamics: Gt. p, add to Sw.

Musical score page 71, measures 9-10. Treble and bass staves in B-flat major. Dynamics: dim. e rit., Sw.

**G** CHORUS  
SOPRANO  
*pp*

What ho - ly mys - ter-y! What ho - ly won - der,  
 ALTO *pp*

What ho - ly mys - ter-y! What ho - ly won - der,  
 TENOR *pp*

What ho - ly mys - ter-y! What ho - ly won - der,  
 BASS *pp*

What ho - ly mys - ter-y! What ho - ly won - der,  
**G** *a tempo*

Same registration

Ped. *pp*

In rev-rent awe we stand, And hum-bly pon - der;

In rev-rent awe we stand, And hum - bly pon - der;

In rev-rent awe we stand, And hum - bly pon - der;

In rev-rent awe we stand, And hum - bly pon - der;

>, <=, >=, <=) above the notes."/>

*ppp*

In the calm still - ness of the ev' ning air.

*ppp*

In the calm still - ness of the ev' - ning air.

*ppp*

In the calm still - ness of the ev' - ning air.

*ppp*

In the calm still - ness of the ev' - ning air.

*p dolce*

Ped.

*p*

—

*pp*

— The Lord with - draws him-self a - lone, a - part — *p*

*pp*

The Lord with - draws him-self a - lone, a - part — *p*

*senza Ped.*

4

kneels in prayer, And kneels in  
 kneels in prayer, And kneels in  
 kneels in prayer, And kneels in  
 kneels in prayer, And kneels in

prayer.

prayer.

prayer.

prayer.

*dolcissimo*

*pp Ped.*

Andante con moto

SOPRANO SOLO

Thy life was  
Sw.

Ch. to Sw.

Ch. to Sw.

con Ped.

wor - ship, Lord, A flame as - cend - ing; Im-merg'd with Thy

God In un - ion un - end - ing;

Thy Fa - ther's pur - pose e'er Thy con - stant

senza Ped.

law; Couldst thou to Him in prayer a lone a -

part More close - ly draw, more close - ly

pp rit.

draw? Yes, Je - sus prayed; O ho - ly ad - o -

*meno mosso* *con moto*

*muccia roce*

Ped.

ra - tion, Sa - cred be - yond all thought, Bowed low in con - tem -

*molto rit.*

pla - tion, Yes, Je - sus prayed, O ho - ly ad-o - ra -

Sw.

pp

senza Ped.

Ped.

tion!

espress

Ch.

Sw.

Sw.

*reverently*

Did our hu - man - i - ty, Our low-ly

law; Couldst thou to Him in prayer a lone a -

part More close - ly draw, more close - ly

pp rit.

draw? Yes, Je - sus prayed; O ho - ly ad - o -

*meno mosso* *con moto*

*mezza voce*

Ped.

ra - tion, Sa - cred be-yond all thought, Bowed low in con - tem -

*molto rit.*

pla - tion, Yes, Je - sus prayed, O ho - ly ad-o - ra -

Sw.

pp

senza Ped.

Ped.

tion!

espress

Ch.

*p*reverently

Did our hu - man - i - ty, Our low - ly

sta - tion      Thou didst in - mer - cy take, For our sal -  
 va - tion,      Did earth - ly pain and woe, — dear Lord, im -  
 part —      A ten - derer knowl - edge of that fount of love,  
 The Fa - ther's heart? The

Sw.      Ped.

tenebrante

*poco meno mosso*

Fa-ther's heart? So thou didst pray, O

Ch. colla voce

ho - ly ad-o - ra - tion! So didst thou teach us

Sw. Ch. Ped.

all in prayer to say— Our Fa - ther, Our Fa - ther, Thou that

rit. Ch. Sw.

art in heaven, Our Fa - ther, Our Fa - ther, Thou that

Ch. rit. Ch. rit.

M. S.

art in heaven, Our

*espress*

Fa - ther, Thou that art \_\_\_\_\_ in

*dolcissimo*  
*mezza voce*

*rit.*

*Sw.*

*rit.*

heaven. \_\_\_\_\_

*dolce*

*> pp*

*Ped.*

## Quartet (or Chorus) \*

To be sung in free rythm, as in chanting

SOPRANO *p*

ALTO *p*

TENOR *p*

BASS *p*

Our Fa-ther, Who art in heaven,

hal-lowed be Thy Name. Thy king-dom come,

Thy will be done on earth, As it is in heaven.

Thy will be done on earth, As it is in heaven.

Thy will be done on earth, As it is in heaven.

Thy will be done on earth, As it is in heaven.

Thy will be done on earth, As it is in heaven.

Give us this day our dai - ly bread, and for-give us our debts, as

Give us this day our dai - ly bread, and for-give us our debts, as

Give us this day our dai - ly bread, and for-give us our debts, as

Give us this day our dai - ly bread, and for-give us our debts, as

M. S.

we for-give our debt - ors. And lead us not in - to temp -

we for-give our debt - ors. And lead us not in - to temp -

we for-give our debt - ors. And lead us not in - to temp -

we for-give our debt - ors. And lead us not in - to temp -

we for-give our debt - ors. And lead us not in - to temp -

we for-give our debt - ors. And lead us not in - to temp -

ta - tion,— but de - liv - er us from e - vil; For *p*

ta - tion,— but de - liv - er us from e - vil; For *p*

ta - tion,— but de - liv - er us from e - vil; For *mf*

ta - tion,— but de - liv - er us from e - vil; For *mf*

ta - tion,— but de - liv - er us from e - vil; For *p*

Thine is the kingdom, the power, and the

glory, for ever and ever. Amen.

## Nº 10 The Storm

85

Risoluto

TENOR CHORUS (OR SOLO)

But the ship was now in the midst of the

BASS. CHORUS (OR SOLO)

But the ship was now in the midst of the

Risoluto

f with reed

tr tr tr tr

Ped.

ff

sea, tossed with the waves, tossed with the

sea, tossed with the waves, tossed with the

waves, for the wind \_\_\_\_\_ was con - tra - ry.

waves, for the wind was - con - tra - ry.

## Chorus (a capella)

JOHN MASON NEALE

Andante con moto

Fierce was the wild bil - low, Dark was the

Fierce was the wild bil - low, Dark was the

Fierce was the wild bil - low, Dark was the

Fierce was the wild bil - low, Dark was the

Fierce was the wild bil - low, Dark was the

Andante con moto

(for rehearsal only)

night. Oars la - bored heav - i - ly, Foam glim-mered

night. Oars la - bored heav - i - ly, Foam glim-mered

night. Oars la - bored heav - i - ly, Foam glim-mered

night. Oars la - bored heav - i - ly, Foam glim-mered

(H)

*agitato poco accel.*

white, Trem - bled the mar-i - ners, Per - il was

white, Trem - bled the mar-i - ners, Per - il was

white, Trem - bled the mar-i - ners, Per - il was

white, Trem - bled the mar - i - ners, Per - il was -

(H)

*agitato poco accel.*

nigh, Then said the God of God, Peace!

*pp slower*

nigh, Then said the God of God, Peace!

*slower*

nigh, Then said the God of God, Peace!

*pp slower*

nigh, Then said the God of God, Peace!

*fa tempo**pp slower*

①

Tempo I

mp

it is I. Ridge of the moun - tain wave,

it is I. Ridge of the moun - tain wave,

it is I. Ridge of the moun - tain wave,

it is I. Ridge of the moun - tain wave,

①

Tempo I

mp

Low - er thy crest. Wail of Eu - roc - ly - don,

Low - er thy crest. Wail of Eu - roc - ly - don,

Low - er thy crest. Wail of Eu - roc - ly - don,

Low - er thy crest. Wail of Eu - roc - ly - don,



Be thou at rest. — Sor - row can nev - er be, Dark-ness must  
 Be thou at rest. — Sor - row can nev - er be, Dark-ness must  
 Be thou at rest. — Sor - row can nev - er be, Dark-ness must  
 Be thou at rest. — Sor - row can nev - er be, Dark-ness must

fly, When saith the Light of Light Peace! *pp slower*  
 fly, When saith the Light of Light Peace! *slower*  
 fly, When saith the Light of Light Peace! *slowe*  
 fly, — When saith the Light of Light Peace! *pp slower*  
 fly, — When saith the Light of Light Peace!

(1) **Tempo I**

it is I. Ridge of the moun - tain wave,  
 it is I. Ridge of the moun - tain wave,  
 it is I. Ridge of the moun - tain wave,  
 it is I. Ridge of the moun - tain wave,  
 it is I. Ridge of the moun - tain wave,

(1) **Tempo I**

Low - er thy crest. Wail — of Eu - roc - ly-don,

Low - er thy crest. Wail — of Eu - roc - ly-don,

Low - er thy crest. Wail — of Eu - roc - ly-don,

Low - er thy crest. Wail — of Eu - roc - ly-don,

Be thou at rest. — Sor - row can nev - er be, Dark-ness must  
 Be thou at rest. — Sor - row can nev - er be, Dark-ness must  
 Be thou at rest. — Sor - row can nev - er be, Dark-ness must  
 Be thou at rest. — Sor - row can nev - er be, Dark-ness must

fly, When saith the Light of Light Peace! *pp slower*  
 fly, When saith the Light of Light Peace! *slower*  
 fly, When saith the Light of Light Peace! *slowe*  
 fly, — When saith the Light of Light Peace! *pp slower*  
 fly, — When saith the Light of Light Peace!

J

Meno mosso

It is I! Je - su, De - liv - er - er, Comethou to

It is I! Je - su, De - liv - er - er, Comethou to

It is I! Je - su, De - liv - er - er, Comethou to

It is I! Je - su, De - liv - er - er, Come thou to

J  
Meno mosso

me: Soothe Thou my voy - ag - ing O - ver life's sea. —

me: Soothe Thou my voy - ag - ing O - ver life's sea. —

me: Soothe Thou my voy - ag - ing O - ver life's sea. —

me: — Soothe Thou my voy - ag - ing O - ver life's sea.

Thou, when the storm of Death Roars, sweep-ing by, Whis-per, O  
 Thou, when the storm of Death Roars, sweep-ing by, Whis-per, O  
 Thou, when the storm of Death Roars, sweep-ing by, Whis-per, O  
 Thou, when the storm of Death Roars, sweep-ing by, Whis-per, O

rit. *pp Adagio*  
 Truth of truth, "Peace! It is I!"  
 rit. *pp Adagio*  
 Truth of truth, "Peace! It is I!"  
 rit. *pp Adagio*  
 Truth of truth, "Peace! It is I!"  
 rit. *pp Adagio*

J

Meno mosso

It is I! Je - su, De - liv - er - er, Comethou to

It is I! Je - su, De - liv - er - er, Comethou to

It is I! Je - su, De - liv - er - er, Comethou to

It is I! Je - su, De - liv - er - er, Come thou to

me: Soothe Thou my voy - ag - ing O - ver life's sea.

me: Soothe Thou my voy - ag - ing O - ver life's sea.

me: Soothe Thou my voy - ag - ing O - ver life's sea.

me: Soothe Thou my voy - ag - ing O - ver life's sea.

J  
Meno mosso

me: Soothe Thou my voy - ag - ing O - ver life's sea.

me: Soothe Thou my voy - ag - ing O - ver life's sea.

me: Soothe Thou my voy - ag - ing O - ver life's sea.

me: Soothe Thou my voy - ag - ing O - ver life's sea.

Thou, when the storm of Death Roars, sweep-ing by, Whis-per, O  
 Thou, when the storm of Death Roars, sweep-ing by, Whis-per, O  
 Thou, when the storm of Death Roars, sweep-ing by, Whis-per, O  
 Thou, when the storm of Death Roars, sweep-ing by, Whis-per, O

Truth of truth, "Peace! rit. It is I!"  
 Truth of truth, "Peace! rit. It is I!"  
 Truth of truth, "Peace! rit. It is I!"  
 Truth of truth, "Peace! rit. It is I!"

pp Adagio

## Nº 11 Transfiguration

Andante

SOPRANO SOLO Recit *mf*

Sw. *pp* Strings

And

af-ter six days Je - sus took Pet - er, and James and John in - to a

high moun-tain a - part, Sw. Ch. quasi arpa

Ped. *pp*

and was trans - fig - ured be - fore them. And his

*largamente* *a tempo* *a tempo*

M. S.

Con moto

face did shine as the sun, and his rai-ment was white as the  
 Sw. Gt.  
 senza Ped.

light. His face did

shine as the sun, and his rai-ment was white as the

add to  
Sw.Trumpet  
or Tuba

K

Più mosso

light.

Gt. f to  
Full Sw.

SOPRANO      *ff*

Trans - cend - ent      Lord, thy      glo - ry      shone E'en

ALTO      *ff*

Trans - cend - ent      Lord, thy      glo - ry      shone E'en

TENOR      *ff*

Trans - cend - ent      Lord, thy      glo - ry      shone E'en

BASS      *ff*

Trans - cend - ent      Lord, thy      glo - ry      shone E'en

Trans - cend - ent      Lord, thy      glo - ry      shone E'en

through thy hu - man frame; Be -

fore thy pres- ence, Ho - ly one, The heart con - fessed thee  
 fore thy pres- ence, Ho - ly one, The heart con - fessed thee  
 fore thy pres- ence, Ho - ly one, The heart con - fessed thee  
 fore thy pres- ence, Ho - ly one, The heart con - fessed thee

Lord a - lone, Or cow - ered low in shame.  
 Lord a - lone, Or cow - ered low in shame.  
 Lord a - lone, Or cow - ered low in shame.  
 Lord a - lone, Or cow - ered low in shame.

(L)

Sw.

TENOR SOLO OR SOPRANO  
*mf più mosso*

But in the pure ce - les - tial

*più mosso*  
Ch.

senza Ped.

air On Ga - li - le - an height,

O heaven - ly sheen! O vis - ion

O heaven - ly sheen! O vis - ion

O heaven - ly sheen! O vis - ion

O vis - ion

O vis - ion

O vis - ion

*mf più mosso*

Ped.

M. S.

fair! Thy God-head glowed un - veil - ed there, And  
 fair! Thy God-head glowed un - veil - ed there, And  
 fair! Thy God-head glowed un - veil - ed there, And  
 fair! Thy God-head glowed un - veil - ed there, And  
 fair! Thy God-head glowed un - veil - ed there, And

flamed in ra - diance white.

Ped.



## CONTRALTO SOLO (OR BARITONE).

12 *Ten - - der and low - ly San \_\_\_\_\_ of Man, Tri -*

12 *of foregoing*

12 *senza Ped.* Ped.

12 *umph - ant Son of God, Who*

12 *senza Ped.*

2 *bowed thy head be - neath the rod, And*

2 *the rod, And*

bore our heavy load, Thy  
 glo - ry ere the world be - gan Ef -  
 ful gent now o'er -  
 flowed. H. S.

CHORUS *Tempo di Marche Funebre*

Soprano: Soon, ah! soon, dear Lord, To pain and death thou go - est,  
 Alto: Soon, ah! soon, To pain and death thou go - est,  
 Tenor: Soon, ah! soon, dear Lord, To pain and death thou go - est,  
 Bass: Soon, ah! soon, To pain and death thou go - est,

*Tempo di Marche Funèbre*

Bear - ing our na - ture on the shame - ful cross;  
 Bear - ing our na - ture on the shame - ful cross;  
 Bear - ing our na - ture on the shame - ful cross;  
 Bear - ing our na - ture on the shame - ful cross;

Soon our hu - man - i - ty shall weigh thee down To  
 Soon our hu - man - i - ty shall weigh thee down To  
 Soon our hu - man - i - ty shall weigh thee down To  
 Soon our hu - man - i - ty shall weigh thee down To

deep - est woe and loss, To deep - est woe and loss, And thine ap -  
 deep - est woe and loss, To deep - est woe and loss,  
 deep - est woe and loss, To deep - est woe and loss,  
 deep - est woe and loss, To woe and loss,

## SOLO BARITONE (OR CONTRALTO)

proach - ing ag - o - ny thou know - est. But

And thine ag - o - ny thou know - est.

And thine ag - o - ny thou know - est.

And thine ag - o - ny thou know - est.

Strings & Flutes with trem.  
Sw.

Ch. quasi arpa

now in con - se - cra - tion, But

now in con - se - cra - tion,



*poco più mosso*

on and round and through thee,

add Vox humana and Sub-oct. coupler

on and round and through thee

All the Fa ther's light

All the Fa ther's

colla voce

N

## Tempo Maestoso

SOLO

light  
SOPRANO

Spir - its im - mor - tal join thee all glo - ri-fied,  
ALTO

Spir - its im - mor - tal join thes all glo - ri-fied,  
TENOR

Spir - its im - mor - tal join thee all glo - ri-fied,  
BASS

Spir - it im - mor - tal join thee a glo - ri-fied,

## Tempo Maestoso

ff Gt.

Come from the throne of God, Ra - diance E - ter - nal. E -

Come from the throne of God, Ra - diance E - ter - nal. E -

Come from the throne of God, Ra - diance E - ter - nal. E -

Come from the throne of God, Ra - diance E - ter - nal. E -

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Organ/Bassoon) in common time. The music consists of five staves, each with a treble clef. The lyrics are in German, repeated in each staff: "li - as and Mos - es, Proph - et and law - giv-er". The music features various note values including eighth and sixteenth notes, and rests. The bass and organ/bassoon parts provide harmonic support with sustained notes and bassoon entries.

Speak with the Sa - viour, O Friend-ship su - per - nal,  
 Speak with the Sa - viour, O Friend-ship su - per - nal,  
 Speak with the Sa - viour, O Friend-ship su - per - nal,  
 Speak with the Sa - viour, O Friend-ship su - per - nal,

Speak with the Sa-viour, O Friendship su - per - nal!

Speak with the Sa-viour, O Friendship su - per - nal!

Speak with the Sa-viour, O Friendship su - per - nal!

Speak with the Sa-viour, O Friendship su - per - nal!

(0) Chos - en and might - y souls, Walked they with God on earth,

Chos - en and might - y souls, Walked they with God on earth,

(0)

Close to God ev - er-more, ev-er more\_ glo - rious..

Close to God ev - er-more, ev-er more\_ glo - rious..

*mf* Loft - y their sa - cred theme, Theme of the glo - ri-fied,

*f* Loft - y their sa - cred theme, Theme of the glo - ri-fied,

Theme of death's o - ver - throw, Life \_\_\_\_\_ Yea,  
 Theme of death's o - ver - throw, Life \_\_\_\_\_ Yea,  
 Theme of death's o - ver - throw, Life \_\_\_\_\_ Yea,  
 Theme of death's o - ver - throw, Life \_\_\_\_\_ Yea,

A musical score for a four-part choir. The top three voices (Soprano, Alto, Tenor) sing the same melody in unison, with lyrics: "Life all vic - to rious!". The bass part is a harmonic bass line. The score includes a piano part with a bass line and chords. The piano part has a dynamic marking of  $p$ .

(P)

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

(P)

Striv - ing in rap - ture Here to - re - tain thee.

Striv - ing in rap - ture Here to - re - tain thee.

Striv - ing in rap - ture Here to - re - tain thee.

Striv - ing in rap - ture Here to - re - tain thee.

Q

Faint - ly our wor - ship falls, Paled in thy splen - dor,

Faint - ly our wor - ship falls, Paled in thy splen - dor,

Faint - ly our wor - ship falls, Paled in thy splen - dor,

Faint - ly our wor - ship falls, Paled in thy splen - dor,

Q

Clarinet

mf

Tem - ple and loft - y fane Can - not con - tain thee.

mf

Tem - ple and loft - y fane Can - not con - tain thee.

mf

Tem - ple and loft - y fane Can - not con - tain thee.

mf

Tem - ple and loft - y fane Can - not con - tain thee.

Oboe

Gamba

(P)

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

Al - tars we'd build to thee, Ho - ly Trans - fig - ured one,

(P)

Striv - ing in rap - ture Here to\_ re - tain thee.

Striv - ing in rap - ture Here to\_ re - tain thee.

Striv - ing in rap - ture Here to\_ re - tain thee.

Striv - ing in rap - ture Here to\_ re - tain thee.

Q

Faint - ly our wor - ship falls, Paled in thy splen - dor,

Faint - ly our wor - ship falls, Paled in thy splen - dor,

Faint - ly our wor - ship falls, Paled in thy splen - dor,

Faint - ly our wor - ship falls, Paled in thy splen - dor,

Q

Clarinet

mf

Tem - ple and loft - y fane Can - not con - tain thee.

mf

Tem - ple and loft - y fane Can - not con - tain thee.

mf

Tem - ple and loft - y fane Can - not con - tain thee.

mf

Tem - ple and loft - y fane Can - not con - tain thee.

Oboe

Gamba

f

cresc. molto poco rit

Man - sions of heaven - ly light

*ff a tempo*

M. S.

Thou art up - rais - ing,

There shall we dwell with thee,

End - - less - ly prais - ing.

End - - less - ly prais - ing.

End - - less - ly prais - ing.

End - - less - ly prais - ing.

(S) *mf*

There shall the vis - ion

(S) *mf*

Full Sw. Sw. Gt. Sw. Gt.

see, Heaven's ad - o - ra -

*Gt. Sw.*

tion, Vis - ion in - eff - a -

tion, Vis - ion in - eff - a -

tion, Vis - ion in - eff - a -

*Sw.*

ble! Trans - fig - u - ra - tion,

ble! Trans - fig - u - ra - tion,

ble! Trans - fig - u - ra - tion,

ble! Trans - fig - u - ra - tion,

ble! Trans - fig - u - ra - tion,

ff

(T) Trans - fig - u - ra - fff rit.

Trans - fig - u - ra - fff rit.

Trans - fig - u - ra - fff rit.

Trans - fig - u - ra - fff rit.

(T) . . . rit.

Meno mosso

*ff*

tion!

Hal - le - lu - jah

*ff*

tion!

Hal - le - lu - jah

*ff*

tion!

Hal - le - lu - jah

*ff*

tion!

Hal - le - lu - jah

Meno mosso

*ff*

Hal - le - lu - jah! A

men. —

*fff*

Hal - le - lu - jah! A

men. —

*fff*

Hal - le - lu - jah! A

men. —

*fff*

Hal - le - lu - jah! A

men. —

Adagio

The Adagio section begins with a dynamic of *fff*. The vocal parts sing "Hal - le - lu - jah! A" followed by "men. —". The bassoon part starts with a dynamic of *p*, followed by *p*, *p*, *p*, and *p*.

M. S.

